

PIANOFORTE

HERRN CHARLES HALLÉ IN LONDON.

**TRIO**

(Nº 2)

für

PIANOFORTE, VIOLINE

UND VIOLONCELL

componirt  
von

**JOSEF RHEINBERGER.**

Op. 112. ————— Pr. M. 7, 50. netto

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5163.

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No. 3777

# TRIO. № 2.

## I.

Josef Rheinberger Op. 112.

Violine.

Violoncell.

Pianoforte.

Allegro  $\text{♩} = 152$

Allegro  
*con fuoco*

*p*

*dim.* *p* *mf* *p* *f*

*Ad.* \* *Ad.* \* *Ad.* \*

13

*p* *mf* *p*

*Ad.* \* *Ad.* \* *Ad.* \*

18

25

29

33

Measures 40-47. The score features a vocal line and a piano accompaniment. The piano part includes dynamic markings *f*, *mf*, and *p*. The key signature has two sharps (F# and C#).

Measures 48-55. The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *f* and *pp*.

Measures 56-65. The piano part is characterized by a very soft *pp* dynamic and a complex, arpeggiated texture. The vocal line is mostly rests, with some notes appearing in measures 64 and 65.

Measures 66-73. The score begins with a section marked *B* and *dolce*. The piano part is marked *sempre pp* and features a flowing, arpeggiated pattern. The vocal line has a few notes in measure 66 and then rests.

Measures 184-186. The piano part features a complex, arpeggiated texture with a *ff* dynamic. The vocal line has a few notes in measure 184 and then rests.

Measures 187-190. The piano part includes a section marked *rit.* and *a tempo*. The vocal line has a few notes in measure 187 and then rests. Dynamics include *p* and *cresc.*

Measures 191-193. The piano part features a complex, arpeggiated texture with a *ff* dynamic. The vocal line has a few notes in measure 191 and then rests.

Measures 194-197. The piano part features a complex, arpeggiated texture with a *ff* dynamic. The vocal line has a few notes in measure 194 and then rests. Dynamics include *più mosso* and *ff*.

170 **R**

*plac.*

*tempo*

*pp*

*cresc.*

*Qd. \* Qd. \**

174

*ff*

*acresc.*

*ff*

178

*Qd. \* Qd. \* Qd. \**

181

*Qd. \* Qd. \**

72

*plac.*

*tempo*

*pp*

*cresc.*

*Qd. \* Qd. \**

76

*ff*

*acresc.*

*ff*

80

*dim.*

*dolce*

*p*

*Qd. \* Qd. \**

84

*cresc.*

*Qd. \* Qd. \**



88

92

96

103

151

155

159

164

142

*a tempo*  
*f*  
*dim.*  
*a tempo*  
*dim.*  
*p*

[illegible]

148

mf

p

111

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The lower staff is in bass clef with the same key signature. It begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The system concludes with a measure containing a half note and a quarter note.

118

119

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121

122

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565

566

567

568

569

570

571

122

*dim.*

*dim.*

*dim.*

*pp*

[illegible]

130

*f* *dim.* *p*

134

*poco rit.* *a tempo* *pp* *poco rit.*

138

*p dolce*

143

*cresc.*

126

*p* *pizz.* *mf* *cresc.*

130

*ff* *cresc.*

133

*ff* *p dolce*

136

*p* *pp* *p dolce*



109

112

116

120

147

151

155

160

Musical score for measures 165-181. The score is written for piano and voice. The piano part features complex chordal textures and arpeggiated figures. The voice part has a melodic line with some grace notes. Dynamics include *ff* and *sempre f*. A *dim.* marking is present in measure 177. A rehearsal mark with the number 5163 is at the bottom.

Musical score for measures 94-105. The score is written for piano and voice. The piano part includes arpeggiated figures and chords. The voice part has a melodic line with some grace notes. Dynamics include *mf*, *sempre pp*, *cresc.*, *f*, *dim.*, and *p*. A rehearsal mark with the number 5163 is at the bottom.

5163

5163

209

213

217

221

5163

61

65

70

75



45 *poco rit.* - - - *M tranquillo*  
*amors.* *pp*

49 *poco rit.* - - - *molto dolce marc.*  
*p* *pp tranquillo*

53 *pp* *f*

57 *f* *pp*

5163

225

230 *f* *cresc.* *ff*

234 *f* *cresc.* *ff*

240 *p dolce* *p* *piu f*

5163



247

*p dolce*

*pp* *3* *cresc.*

253

*cresc.*

157

*pliss.* *arco* *pliss.* *p* *cresc.*

264

*ff* *5*

5163

32

*pp* *8* *Qw.*

35

*pp* *8* *Qw.* *Qw.* *Qw.* *Qw.*

38

*cresc.* *p* *cresc.* *Qw.* *Qw.* *Qw.* *Qw.*

41

*p* *cresc.* *ff* *Qw.* *Qw.* *Qw.* *Qw.*

5163

Measures 18-21. Dynamics: *mf*, *f*.

Measures 22-25. Dynamics: *ff*, *p*. Markings: *2w.*, *p*.

Measures 26-28. Dynamics: *cresc.*, *f*.

Measures 29-31. Dynamics: *p dolce*, *pp*, *f*. Markings: *L*, *2w.*, *f*.

Measures 268-271. Dynamics: *f*, *mf*.

Measures 272-275. Dynamics: *f*, *mf cresc.*. Markings: *2w.*, *f*.

Measures 276-281. Dynamics: *f*, *sf*, *cresc.*. Markings: *2w.*, *f*.

Measures 282-285. Dynamics: *f*, *sf*. Markings: *2w.*, *f*.

## II.

Andantino espressivo  $\text{♩} = 84$ 

Viole.

Violoncell.

Andantino espressivo

Pianoforte.

*p dolce**pp.**marcato*

## FINALE.

## IV.

Allegro con fuoco.  $\text{♩} = 138$ 

Viole.

Violoncell.

Allegro con fuoco.

Pianoforte.

*ff marc.**p**dim.**p**pp**cresc.*





46

pp

pp

pp

51

p dolce

pp

pp

56

mf

61

mf

5163

64

tr

69

tr

70

cresc.

cresc.

cresc.

76

ff

ff

ff

82

p

plaz.

p

plaz.

pp

plaz.

5163



TRIO.

40

46

52

58

66

71

76

80

86

*p dolce*

*sempre pp*

8

90

8

94

8

98

*p espress.*

8

5163

23

*ppp*

27

*ff*

32

*pp*

36

*pp*

5103

## III.

Tempo di Minuetto (moderato.) ♩ = 126

Violine.

Violoncell.

Tempo di Minuetto (moderato.)

Pianoforte.

6

12

18

*p* *tranquillo* *cresc.*

*f* *mf* *ff*

*p* *pp*

*5153*

104

*espress.*

*p* *dim.* *pp* *2a.* \*

110

*pp* *mf*

117

*f* *3*

125

*rit.* *dim.*

*5163*



5163

5163

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(Prices current 2005)

Violine.

## TRIO. Nº 2.

### I.

Josef Rheinberger Op. 412.

**Allegro**  $\text{♩} = 152$



## Violine.

124 *sf dim.* *ff* *ff* *p* *poco rit.*

136 *a tempo* *p* *cresc.*

147 *ff* *ff* *ff* *p*

157 *mf*

163 *ff*

168

176 *f* *sf* *sf* *ff*

186 *p* *p dolce* *pp*

201 *3* *rit.* *E a tempo* *1* *ff*

215 *pp* *pp* *f*

231 *ff*

## Violine.

101 *ff* *sf dim.*

108 *p* *pp* *ff* *p*

117 *p dolce* *f*

125 *p* *cresc.* *ff*

133 *p* *a tempo* *poco a poco rit. f*

144 *f*

152 *ff* *pp* *ff* *fff con*

161 *fuoco* *ff*

169 *p* *cresc.* *f*

177 *ff* *sf*

185 *a tempo* *ff* *rit.* *p cresc.* *f*

194 *ff* *più mosso*

Violine.  
IV.

Allegro con fuoco ♩ = 138

**FINALE.**

Measures 1-92 include dynamics: *ff marcato*, *p*, *f*, *ff*, *p*, *pp*, *mf*, *sf*, *dolce*, *ff*, *sf*, *p dolce*, *f*, *p*, *poco rit.*, *M tranquillo*, *smorz.*, *pp*, *mf*, *pp*, *cresc.*, *ff*, *p*, *cresc.*, *f*, *mf*, *ff*, *p*, *mf*, *cresc.*, *f*, *cresc.*, *ff*.

CV 50.112/11

Violine.

Measures 239-278 include dynamics: *sf smorz.*, *p dolce*, *f*, *p dolce*, *f*, *pizz*, *arco*, *ff*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*.

II.

Andantino espressivo ♩ = 84

Measures 17-65 include dynamics: *ff*, *p*, *sf*, *f*, *pp*, *tr*, *p dolce*, *f*, *ritenuto*, *f*.

## Violine.

78 *f* *p* *p* *1*

86 *1* *2* *p* *mf*

97 *f* *p* *p espress.* *2*

109 *pp* *1* *f* *3*

122 *f* *rit.* *I* *a tempo* *3*

134 *p dolce* *f*

145 *ff* *rit.* *dim.* *p* *a tempo*

154 *1* *cresc.* *ff*

162 *ff* *dim.* *pp*

170 *5* *p* *f* *pp* *Adagio.*

## Violine.

## III.

Tempo di Menuetto. (moderato.)  $\text{♩} = 126$ 

*p* *cresc.* *f* *f*

9 *ff* *f*

17 *pizz.* *arco* *p* *f*

26 *ff* *p*

38 *TRIO.* *pp* *p* *f* *p*

46 *f* *pp* *p* *pp*

55 *sf* *sf* *p* *pp*

64 *p* *cresc.* *f*

74 *ff* *f* *p*

83 *1* *pizz.* *arco* *p* *f*

92 *2* *ff* *p* *pp*

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e-mail: mertonmusic@argonet.co.uk

(Prices current 2005)

## Violoncell.

## TRIO. No 2.

## I.

Josef Rheinberger Op. 112.

**Allegro**  $\text{♩} = 152$

The musical score is for a cello part, titled 'Violoncell. TRIO. No 2. I.' by Josef Rheinberger Op. 112. It begins with the tempo marking 'Allegro' and a quarter note equal to 152 beats. The key signature is G major (one sharp). The score is written on a single staff for the cello. It contains 100 measures of music. The dynamics include ppp, p, mf, sf, f, and dim. There are various musical notations such as slurs, ties, and fingerings throughout the piece.

## Violoncell.

113 *f* *p*

119 *sf* *f* *a tempo* *sf* *ff*

131 *p* *poco rit.* *p* *p dolce*

143 *cresc.* *ff* *sf*

154 *sf* *p* *mf*

163 *ff*

169 *sf*

178 *f* *sf* *sf* *ff*

188 *p*

195 *p* *pp* *rit.*

205 *a tempo* *p dolce* *ff*

215 *pp* *pp* *f*

## Violoncell.

102 *sf* *sf dim.* *p*

111 *pp* *ff* *p*

118 *p dolce* *mf* *f*

125 *pizz* *arco* *mf* *ff*

132 *sf* *p* *p dolce* *poco a*

141 *a tempo* *poco rit.* *f* *dim.* *p* *mf*

152 *ff* *pp* *ff* *sf con fuoco*

163 *ff* *p* *pizz*

171 *cresc.*

177 *arco* *ff* *sf*

184 *ff* *rit.* *p* *cresc.* *f*

193 *ff* *più mosso*



## IV.

Allegro con fuoco  $\text{♩} = 138$ 

**FINALE.** *ff marcato*

6 *ff* *p* *p*

16 *p* *mf* *ff*

23 *p* *p dolce*

31 *f*

39 *p* *ff* *fp poco rit.*

47 **M** *tranquillo* *pp* *mf* *pp* *f*

58 *pp* *cresc.* *ff* *p*

68 *cresc.* *f* *sf*

75 *mf* *cresc.*

85 *ff* *ff* *p dolce*

93 *f cresc.* *ff*

228 *ff*

237 *sf* *p dolce*

245 *più f* *p* *f*

256 *f* *p* *f* *ff*

266 *sf* *sf* *sf sf sf*

277 *f* *f* *f* *ff*

## II.

Andantino espress.

8 *f*

18 *sf* *p* *pp*

29 *p dolce* *f*

42 *f* *pp*

53 *pp*

65 *f* *f ritenuto* **II a tempo 2**

## Violoncell.

78 *f* *p* *1*

87 *dolce* *mf* *f*

99 *p espress.*

111 *pp* *mf* *f*

121 *f* *rit.*

131 *a tempo* *p dolce* *f*

141 *ff* *rit.* *dim.*

152 *a tempo* *p* *mf* *cresc.*

161 *ff* *dim.* *pp*

170 *1* *p dolce* *f* *2* *pp* *Adagio.*

## III.

Tempo di Menuetto. (moderato.)  $\text{♩} = 126$ 

8 *f* *ff* *f*

*cresc.*

## Violoncell.

15 *p* *pizz.*

23 *arco* *f* *ff*

32 *TRIO.* *3/4* *p* *pp*

41 *f* *p* *f*

47 *pp* *p*

54 *pp* *f* *p*

61 *pp* *p*

68 *cresc.* *f* *f*

76 *ff* *f*

82 *2* *p* *pizz.* *p*

89 *arco* *f* *f* *ff*

97 *p* *pp*

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(No 2)  
für

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UND VIOLONCELLO**

componirt  
von

**JOSEF RHEINBERGER.**

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